

HAMILTON'S BANJO FOLIO

A Collection Of

LATE AND POPULAR ARRANGEMENTS FOR ONE OR TWO BANJOS WITH PIANO ACCOMPANIMENT AND BANJO SOLOS.





Copyright MDCCCXC by THE S. BRAINARD'S SONS Co.

CONTENTS:

AMO WALTZES, -	-	-	-	•		-		•		•		36
COLLEGE HORNPIPE, -	-	•		-	•		•		•		•	14
COMMON EVERY DAY POLK	ĊΑ,	- 、	-	`_		•		•		•		30
DOWN AMONG THE DAISIES	S,—Song a	and Dance	·, ·	-	-		•		•		-	46
DOWN AMONG THE FLOWE	RS,—Song	g and Dan	ice,	-		-		•		-		4 9
DOWN BY THE GARDEN WA	ALL,—Soi	ng and Da	nce,	-	•		-		•		-	42
FIRE BELL GALOP, -	-	-	-	•		-		•		•		56
HAMILTON'S MINOR JIG,	-	-		-	-		-		-		-	2 6
LOVE'S SLAVE GAVOTTE,	-	-	-	-		-		-		•		68
MEDLEY OF NATIONAL WA	R SONG	5, —" Marc	hin' T l	hro' Ge	orgia,"	"Tra	amp,	Trans	ap, T	ramp'	,	
and "Broken Camps."	-	-	-	-		-		-		-		73
MEMORIES OF THE BALL R	COM WA	ALTZES,		-	-		-		-		-	5
PULLMAN PALACE CAR CO	NDUC TO	RS,	-	-		-		•		•		3 3
QUEEN OF THE WEST QUIC	CKSTEP,	-	•	-	•		-		•		-	94
REMEMBRANCE GAVOTTE.	-	-	-	-		-		-		•		16
RINTELMAN'S GRAND MARC	СН, -	•		-	-		-		•		-	101
SAILING,	-	-	-	-		-		-		-		21
SONG AND DANCE MEDLEY	7,—" Rose	buds in t	he Gai	rder," '	'Spide	and	the	Fly"	and	"Ne	w	
Coon in Town," -	-	-	-	-		•	•	-		-		86
SOUNDS FROM AFAR WALT	ΓZES, -	-		-	-		-		-		-	78
SOUNDS FROM THE FORES	т ѕснот	TISCHE	, -	-		-		-		-		52
THE WORLD'S EXPOSITION	MARCH,	-		167	**		•		-		-	62
WHERE BLOOMS THE WILL	D ROSE,-	–Waltz So	ong fro	om "Th	e Que	en's L	ace l	Hand	kerch	ief,"		12
WHERE CAN THE OLD MA!	N GO	ld Negro	Song a	ind Dar	ice.		_				_	24

MEMORIES OF THE BALL ROOM WALTZES

Arr. for 1 or 2 Banjos with Piano Accomp. by

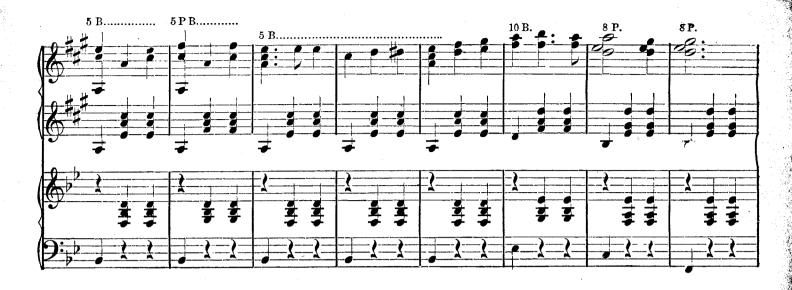
R. J. HAMILTON.

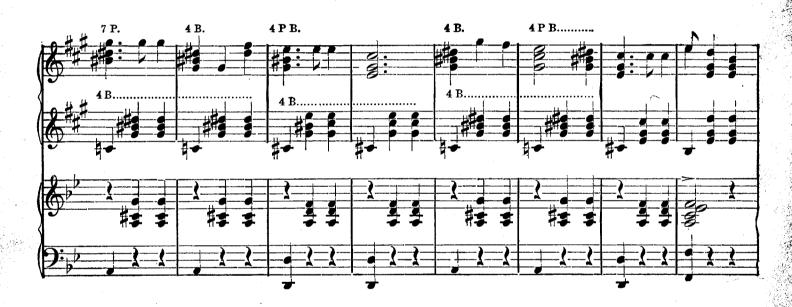




16,309—7.

Copyright MDCCCLXXXIX, by S. BRAINARD'S SONS.







Page 4.



Memories of the Ball Room Waltzes.

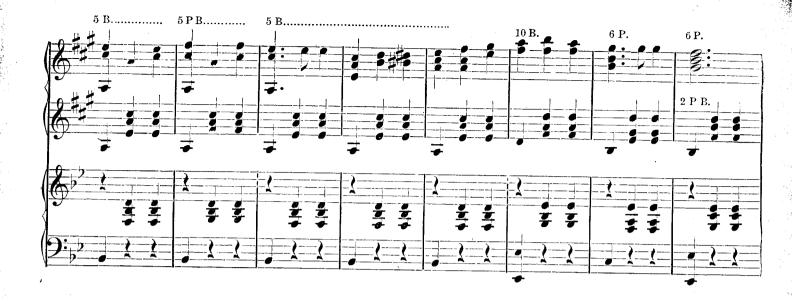




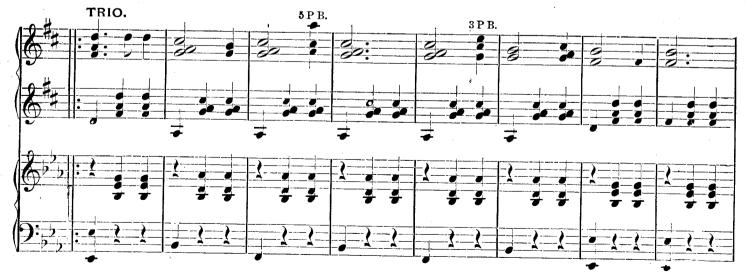
16,309-7.

Memories of the Ball Room Waltzes.

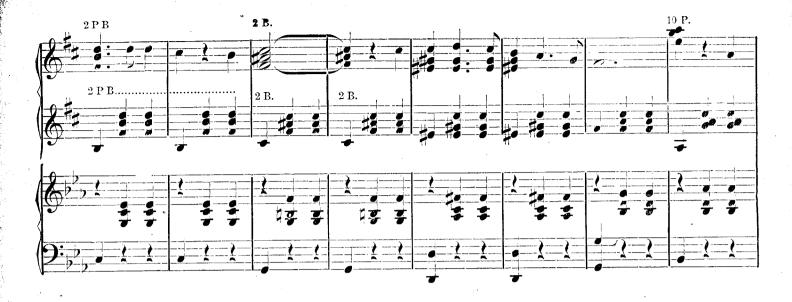
Page 7.

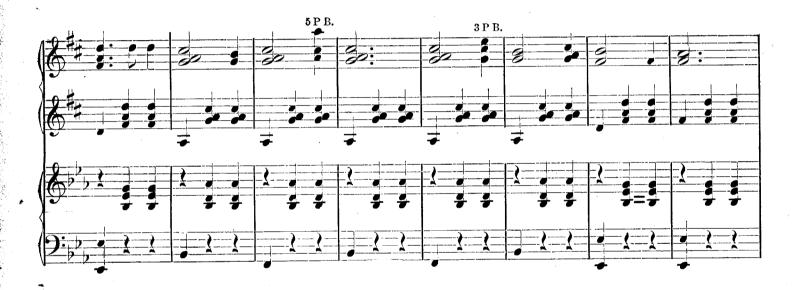






Page 8.







Memories of the Ball Room Waltzes.

WHERE BLOOMS THE WILD ROSE.

WALTZ SONG FROM "THE QUEEN'S LACE HANDKERCHIEF."



Page 2.

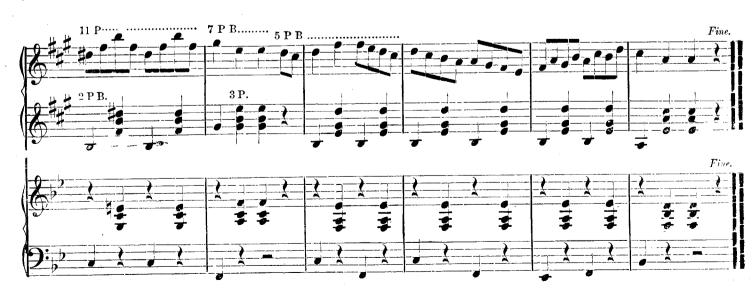


COLLEGE HORNPIPE.









Page 3.

REMEMBRANCE GAVOTTE.





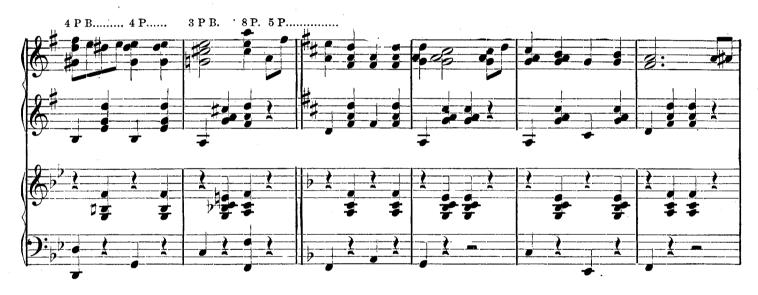




Page 4.

Remembrance Gavotte.











SAILING.







WHERE CAN THE OLD MAN GO.

OLD NEGRO SONG AND DANCE.









HAMILTON'S MINOR JIG.









COMMON EVERY DAY POLKA.





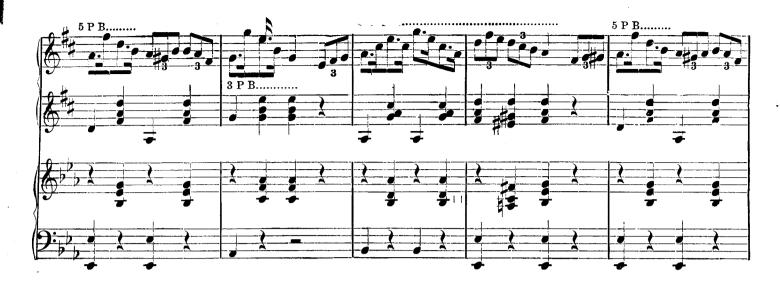


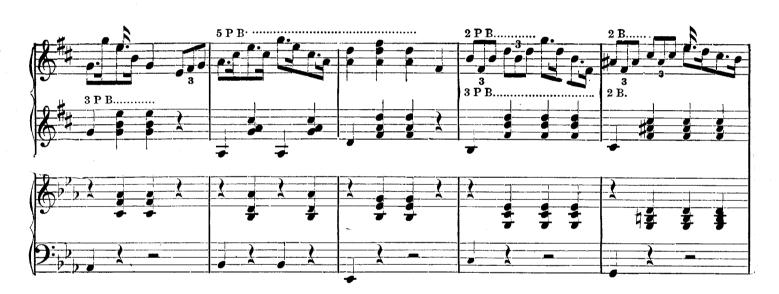
PULLMAN PALACE CAR CONDUCTORS.

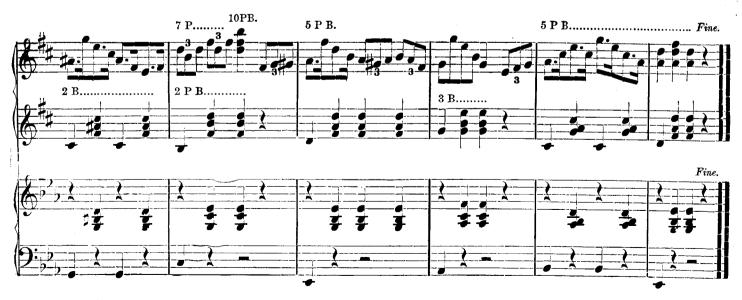


Page 3.









AMO WALTZES.

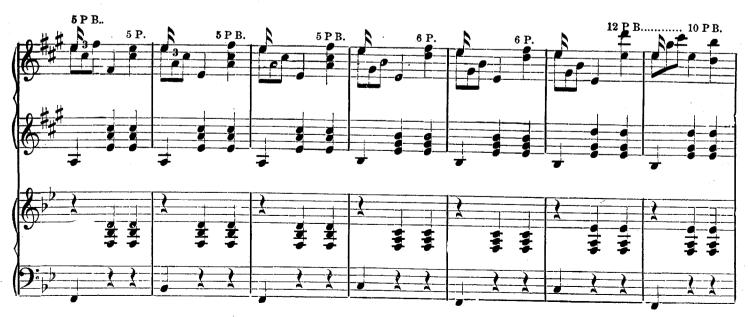
COMPOSED BY W. L. BUSH.

Copyrighted by the NATIONAL MUSIC CO., Chicago, Ill., and published by their permission. Send to them for piano score, price 60 cents.

Arr. for 1 or 2 Banjos with Piano Accomp. by

R. J. HAMILTON.

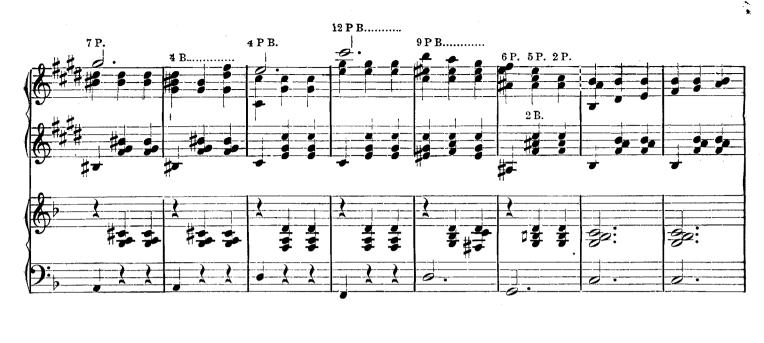




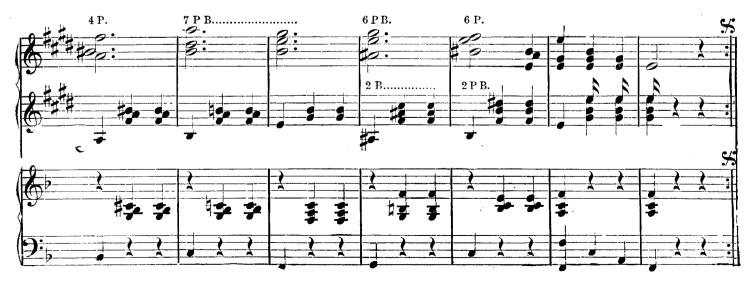
Page 2.

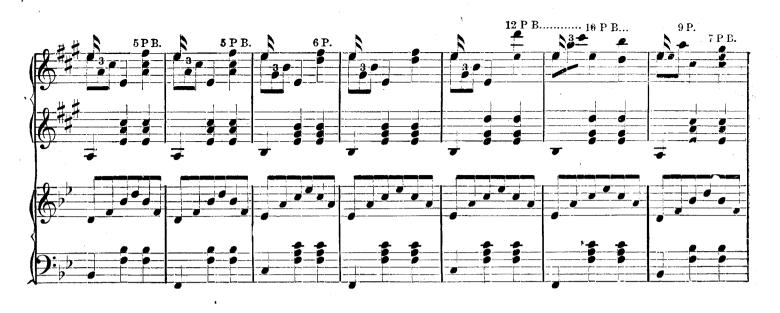




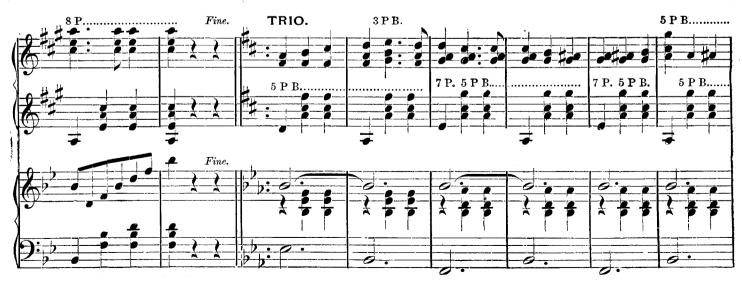






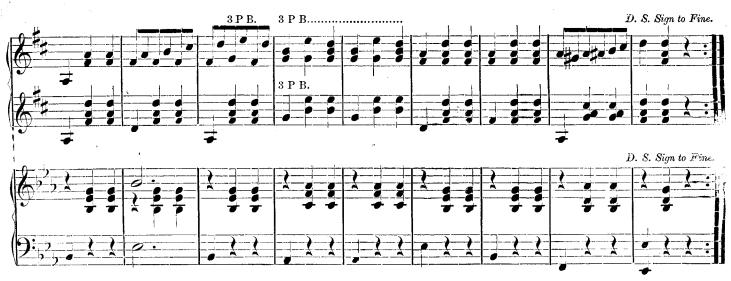






Page 6.



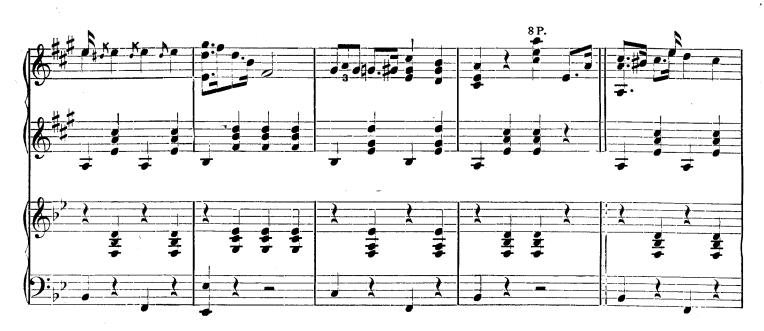


DOWN BY THE GARDEN WALL.

SONG AND DANCE.

Arr. for 1 or 2 Banjos with Piano Accomp. by





Page 2.

Copyright MDCCCLXXXIX, by S. BRAINARD'S SONS.



Down by the Garden Wall.





16,323-4.

Down by the Garden Wall.

Page 5.

DOWN AMONG THE DAISIES.

SONG AND DANCE.



Copyright MDCCCLXXXIX, by S. BRAINARD'S SONS.

Page 3.

16,322-3.





16,322-3.

Down Among the Daisies.

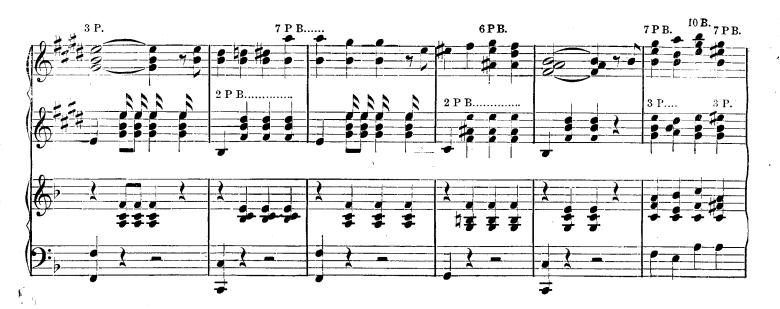
Page 5

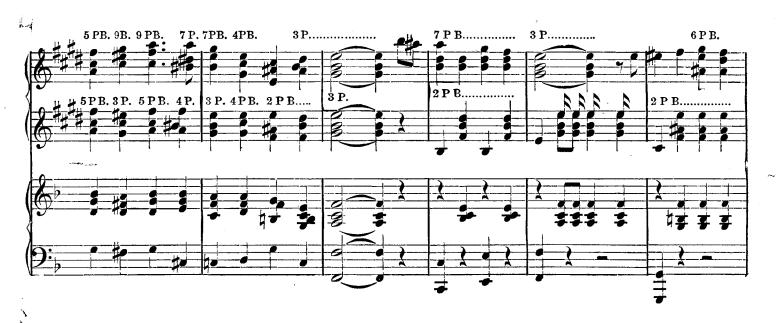
DOWN AMONG THE FLOWERS.

**

SONG AND DANCE.









Page 4.



Sounds From the Forest Schottische.









FIRE BELL GALOP.

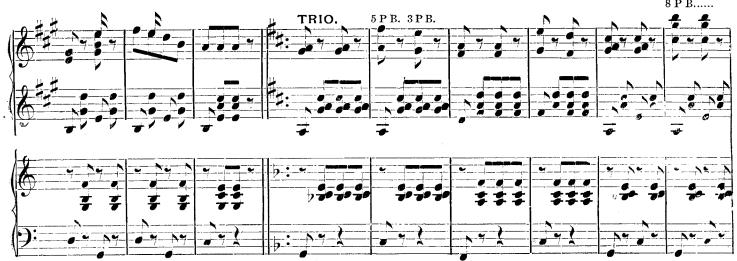


Page 2.













WORLD'S EXPOSITION MARCH.



Page 2.















Page 6.







16,327—6.

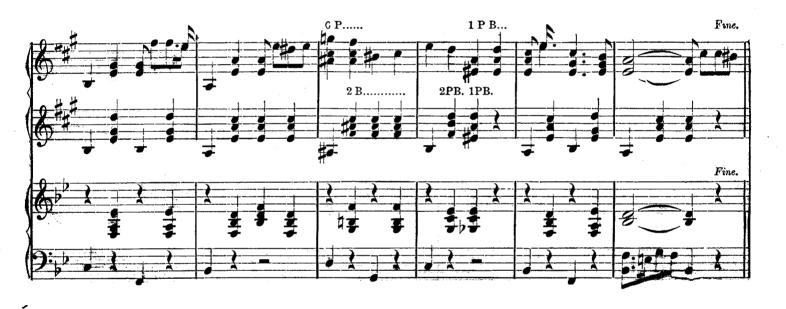
Page 7.

LOVE'S SLAVE GAVOTTE.











Page 4.

Love's Slave Gavotte.









Page 6.

Love's Slave Gavotte.





16,321-5

Love's Slave Gavotte.

Page 7.

MEDLEY OF NATIONAL WAR SONGS.

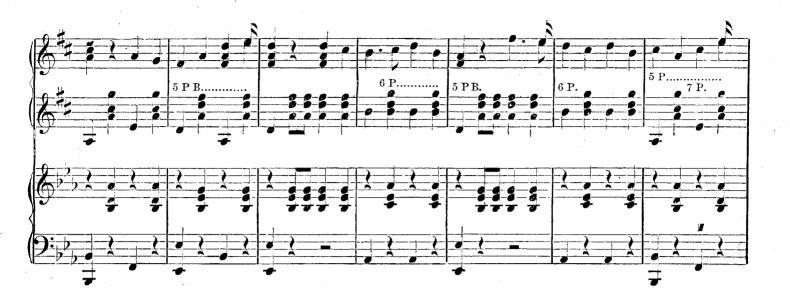




Medley of National War Songs.

16,328—5.









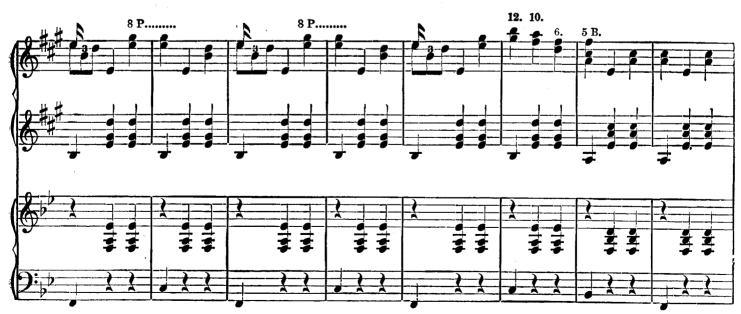
Page 6.



SOUNDS FROM AFAR WALTZES.

Comp. and Arr. for 1 or 2 Banjos with Piano Accomp. by R. J. HAMILTON.





Page 2.

Copyright mdccclxxxix, by S. Brainard's Sons.







Sounds from Afar Waltzes.

16,329-8.







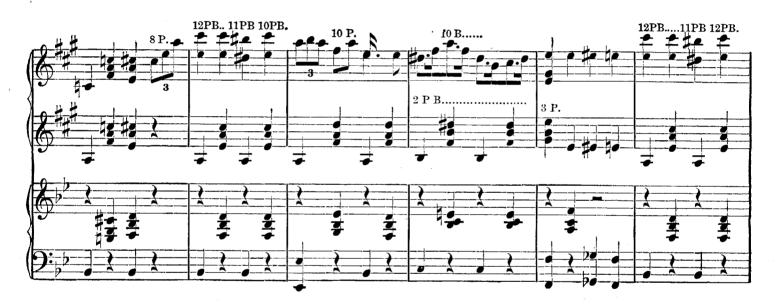


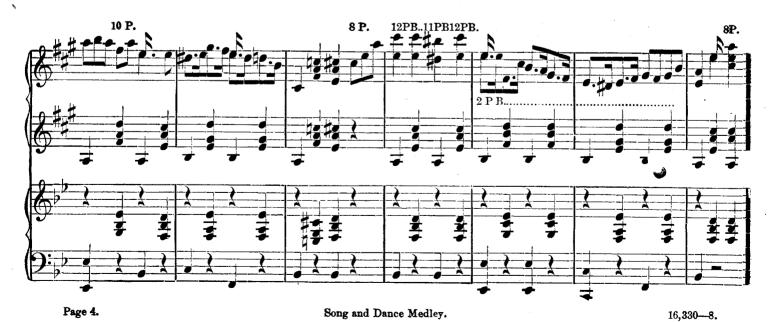
SONG AND DANCE MEDLEY.















Page 6.

Song and Dance Medley.







QUEEN OF THE WEST QUICKSTEP.

Comp. and Arr. for 1 or 2 Banjos with Piano Accomp. by R. J. HAMILTON.





16,331-7.

Copyright MDCCCLXXXIX, by S. BRAINARD'S SONS.

Page 3.













RINTELMAN'S GRAND MARCH.

COMPOSED BY GEO. SCHLEIFFARTH.

Copyrighted by A. H. RINTELMAN, Chicago, Ill., and used by his permission. Piano Score, 40 cents, sold by music dealers generally.

Arr. for 1 or 2 Banjos with Piano Accomp. by







Page 3.

Topyright MDCCCLXXXIX, by S. BRAINARD'S Sons.







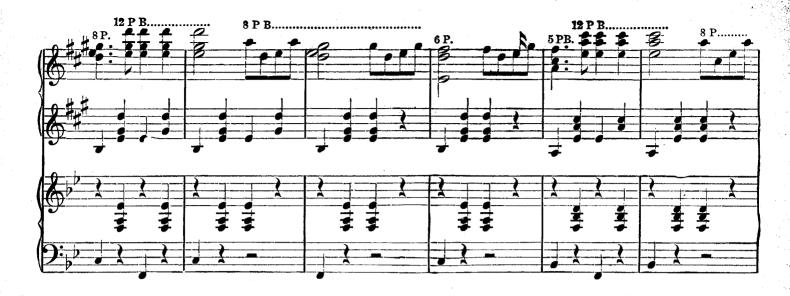
MA TOWN



6,332-7.

Rintelman's Grand March.

Page 7





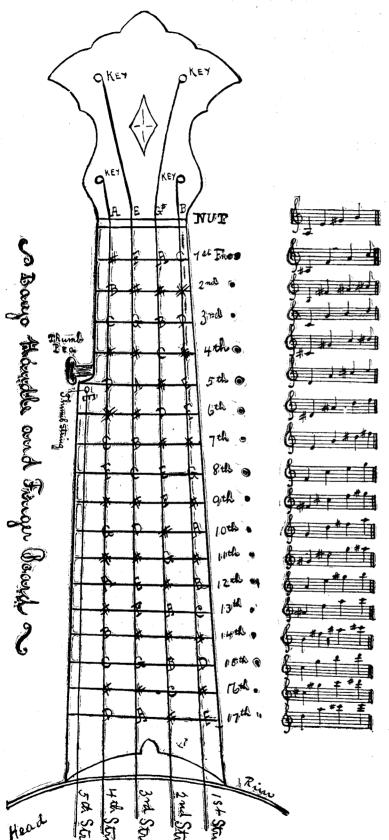


Page 8.

Rintelman's Grand March.



DIAGRAM OF A BANJO HANDLE --



Showing the notes on the fingerboard and their corresponding position on the staff.

To Hold the Banjo.

REST the rim of the instrument well back on the right thigh, with the arm or handle elevated at an angle of 45 degrees.

Rest the right forearm on the rim, at a point about on a line with the bridge, resting the little finger on the head as a support. Pick the strings with the ball of the finger, about 1½ inches from the bridge.

To Tune the Banjo,

BEGIN by tuning the Bass or 4th string to a Pitch Pipe C. Then, by placing the finger on the 4th string at the 7th fret, you have the note to which the 3rd string must be tuned.

Then by placing the finger on the 3rd string at the 4th fret, you will have the note to which the second string must be tuned.

Then by placing the finger on the 2nd string at the 3rd fret, you will have the note to which the 1st string must be tuned.

Then by placing the finger on the 1st string at the 5th fret, you will have the note to which the 5th string must be tuned.

To Tune the Banjo to the Piano or Organ in the Key of C.

Tune the 4th string to C natural of the Piano or organ.
" " 3rd " " G " " " " "

" " 5th " " G " " "

To Tune the Banjo to the Piano or Organ in the Key of Bb.

Tune the 4th string to B flat of the Piano or Organ.

" " 3rd " " F natural of the Piano or Organ.

u u 2nd u u A u u u u u

austuck Cuuuuu



The five Lines upon which all music is written are called a Staff. The lower line is known as the first, there being five, the upper one is consequently the fifth line.

Notes written above the lines are designated as being situated in the Spaces. There are four spaces, the lowest being described as the first space.

THE STAFF LINES AND SPACES, AND LETTERS USED TO DISTINGUISH THEM.

THE STAFF.

THE LINES.

THE SPACES.

THE SPACES.

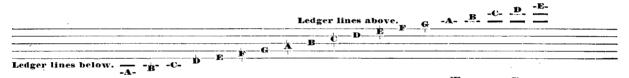
THE SPACES.

THE SPACES.

THE SPACES.

THE SPACES.

Ledger Lines are small added lines above or below the staff, used to represent sounds that are too high or low to be expressed upon it. From one to five, or more of these lines are required, which are designated as the first, second, or third ledger line above; the first, second, &c. ledger line below.

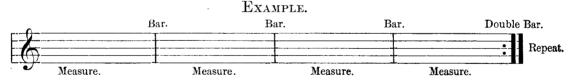


Every Staff is headed by a character called a Clef. Example:

TREBLE CLEF.

The Treble Clef is the only one used in Banjo music.

The Staff is divided into Measures by perpendicular lines, which are termed Bars. A double bar marks the end of a strain.



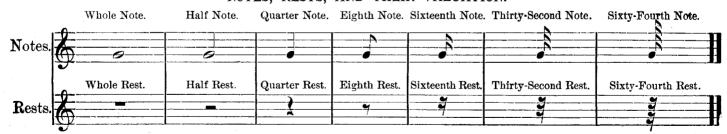
Dots at the double bar indicate Repeat.

A Sharp # before any note raises it a half tone.

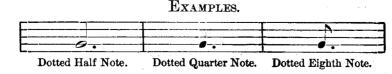
A FLAT before any note lowers it a half tone.

A NATURAL # restores any note to its original condition.

NOTES, RESTS, AND THEIR VALUATION.



A Dot placed after a note adds one half of its valuation.



TIME.

The movement of all music is expressed by figures, following the Clef, indicating the time.

The upper figure denotes the number of counts to the measure, and the lower one the kind of notes used.

There are two distinct species of time, consisting of odd and even divisions. The even measures are known as Common time and the odd ones as Triple time.

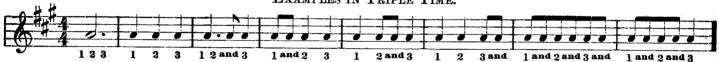
THE DIFFERENT KINDS OF TIME AND HOW TO COUNT THEM.

Count the figures under the staff using the word and, as shown in the example, and striking the lotes over them at the same time.









Examples in Triple & Time.



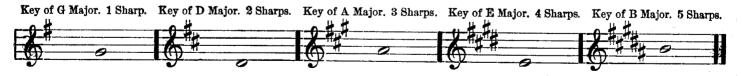
THE KEYS.

Every Key has a signature represented either by sharps or flats.

Key of C Major. Natural Key.

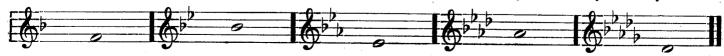


THE SHARP KEYS.



THE FLAT KEYS.

Key of F Major. 1 Flat. Key of Bb Major. 2 Flats. Key of Eb Major. 3 Flats. Key of Ab Major. 4 Flats. Key of Db Major. 5 Flats.



HOW TO FINGER THE BANJO.

RIGHT-HAND FINGERING.

The thumb, and first and second fingers are the only ones used to pick the strings. Use the second finger to pick the first string.

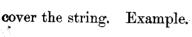
Use the first finger to pick the second string.

Use the thumb to pick the third, fourth and fifth strings.

The thumb is designated (by a x) if at any time it will want to be shown that any other than the third, fourth and fifth strings are to be picked by it.

LEFT-HAND FINGERING.

All fingers of this hand are used; figures before the notes, or over them, denote the finger used to





Meaning that the note D is to be covered with the fourth finger. Meaning that the note A is to be covered with the first finger. Meaning that the note F is to be covered with the second finger.

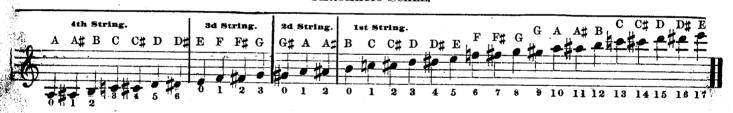
SCALES FOR THE BANJO.

The figures above the staff denote the fingering for the left hand.

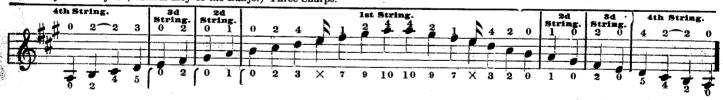
The figures under the staff denote the fret at which the string must be closed.

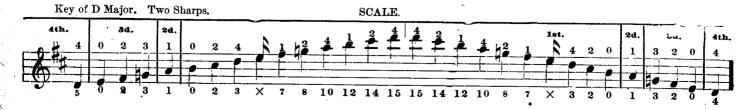
When the Thumb String E is to be played, instead of stopping the first string at the fifth fret, which is the same tone, it is designated thus: having a stem both above and below the note.

CHROMATIC SCALE.



Key of A Major. (Natural Key of the Banjo.) Three Sharps.





A Barre Chord is made by covering all the strings at any given fret or Position, with the first mager. Barre Chord Example.

The figure 1 denotes the fret to be covered with the first finger, and the letter B the word Barre.

A Position Barre is made by making a barre chord with the first finger and at the same time covering one or more notes with the second, third or fourth fingers at the same time to make a chord.

Position Barre Example.



The figure 1 denotes the fret, the letters P. B. the words Position Barre, and the figures before the note, the finger of the left hand to be used.

MOVEMENTS FOR THE RIGHT HAND.

Fgures over the notes denote the fingers of the Right Hand to be used. Each measure is a separate movement and should be repeated until mastered.

